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A Simonidean Epitaph at Mississippi

When I came to the University of Mississippi, I noticed, as I entered the campus, a statue and monument (figure 1) to the Confederate Dead, 1861-1865, erected by the Albert Sidney Johnston Chapter, 379, United Daughters of the Confederacy. The monument had been cut at Columbus, Mississippi, between 1892 and 1905, when Paul Hill Saunders¹ was professor of Greek at the institution, but not erected on the campus until 1906.

On the right side is the famous epigram (figure 2) attributed to Simonides (*Fragmentum* 92 Diehl), but not quoted by Mr. C. M. Bowra in his excellent chapter of eighty-five pages in his *Greek Lyric Poetry from Alcman to Simonides*,² nor in the *Editiones Helveticae: Lyricorum Graecorum Florilegium*.³ Bowra does quote another epitaph of Simonides from Diodorus (11.11: *Fragmentum* 5 Diehl), and translates: "Of those who died at Thermopylae glorious is the fortune and fair the doom. Their tomb is an altar, for lamentations they have remembrance, for pity praise. Such an offering not rust nor all-conquering time shall obliterate. This holy place of noble men has won the glory of Hellas for its household-god. Leonidas, too, is witness, the king of Sparta, who has left a great ornament of valour and everlasting fame."



Figure 1—University of Mississippi

The epigram which I am discussing is not an encomium, as Diodorus calls it, in the fifth century sense of the word, since that meant a poem of particular praise of a prominent person. It is almost a dirge, probably a hymn sung at a shrine for the fallen, in Sparta, near the shrine of Leonidas. But the original stone stood at the Pass of Thermopylae, where Herodotus copied the epigram and the names of the Three Hundred (7.224). Simonides paints a word-

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picture in this elegiac couplet (figure 3) in an age which had no single word for art but considered all arts as different forms of wisdom. "The word is the image of things." As Plutarch (*De Gloria Atheniensium* 3) says, Simonides "calls painting poetry which keeps silent and poetry painting which speaks." In view of such statements about Simonides, I dare to say against some modern critics that the elegiac couplet is genuine⁴ and one of the best laconic epitaphs—only eleven words in Greek—ever written for the dead.⁵ Only a genius such as Simonides could have said so much in so few words. He defeated even Aeschylus in the competition for the epitaph over the fallen at Marathon.

A Dirge or Hymn

This one could be used for our dead in Korea, just as it was used at Mississippi for those who died in the War between the States. It is too bad that Cicero⁶ freely translated the Greek or used a different text (*νομῖμοις*, preferred by Bergk, for *ἐθήμασι*), but he wanted to illustrate the idea that courage enables men to meet death calmly, since death is no evil:

Sed quid duces et principes nominem, cum legiones scribat Cato saepe alacris in eum locum profectas unde redituras se non arbitrantur? Pari animo Lacedaemonii in Thermopylis occiderunt, in quos Simonides:

Dic, hospes, Spartae nos te
hic vidisse iacentis,
Dum sanctis patriae legi-
bus obsequimur.

One of the best trans-
lations is in the *Oxford
Book of Greek Verse in
Translation*:⁷

Tell them in Lakedaimon,
passer-by,
That here obedient to their
word we lie.

But such English ver-
sions do not "unroll one
precious tender-hearted
scroll of pure Simonides," as Wordsworth
says in *Departing Sum-
mer*. He is "the tender-
est poet that could be,"
he says in his sonnet, *Simonides*. But many English
versions do not preserve the vowel sounds, the
music, the euphony, the rhythm, the word order,
simplicity, clearness, conciseness and niceties of
word meanings and meter of the great original
Greek. There there is an ideal perfection and
consummate craftsmanship, in which thought and
words are united in harmony. Cicero's transla-
tion stands its ground well, though Wilamowitz⁸
calls it "wooden" (*die hölzerne Übersetzung des
Cicero*) and that of Schiller *abscheulich*. Cicero puts
obsequimur at the end, and by *dum* shows the con-
tinuance of perpetual obedience and eternal service,
implied in the Greek present participle *πειθόμενοι*.
Ruskin at least three times correctly translates
ῥήμασι by "words" but wrongly renders the parti-
ciple by "having obeyed" their words.⁹ Some have
tried to substitute (so Strabo) an imperative for the
infinitive for imperative construction; and a few
years ago in Athens I read on the walls of the ancient
theatre a long modern Greek adaptation with the
imperative: ὦ ξένη, ἀνήγγειλε εἰς τοὺς λαοὺς ὅτι οἱ
μάρτυρες τοῦ Διστόμου ἐξετέλεσαν τὰς ἐντολὰς
τοῦ ἔθνους των.

Variations in Quotation

Often in modern Greece I have heard the version
with the imperative and the word "laws," quoted by
Professor Agard,¹⁰ with a modern rhymed jingle
which contrasts with the austere original:

εἰπὲ 'σὴν φίλην Σπάρτην μας,
ὦ ξένη διαβάτα,
ὅτι πιστοὶ 'στοὺς νόμους της
κοιτόμεθα ἐνταῦθα.

But the infinitive *ἀγγέλλειν*, with its archaic ring, a
Spartan military Dorian usage, as quoted by Herod-
otus, gives, with the long word *Λακεδαιμονίοις*, a
fine sounding chime to the two lines, where "ei"
occurs five times and "o" five times, and where "k"
is repeated in *κείμεθα* and *κείνων*. The reitera-



Figure 2—University
of Mississippi

tion helps the memory; and Mackail, I note, also
prefers the imperative.¹¹ Cicero also understands
this repetition of sounds.

A. S. Way imitated the elegiac meter in twenty
instead of eleven words:

Bear to the Spartans our message, O stranger that
journeyest by—
Here to your unwritten laws ever obedient we lie.

Lord Curzon, Chancellor of Oxford University, ren-
dered as follows:

Stranger, go hence and say to the men who hold Lacedae-
mon—
Here, far away, we lie, proudly obeying her words.

W. Lisle Bowles¹² is more monosyllabic:

Go, tell the Spartans, thou who passest by,
That here, obedient to their laws we lie.

So Sterling, in Carlyle's *John Sterling*:

To those of Lacedaemon, stranger, tell
That, as their laws commanded, here we fell.

The word "fell" should not be used at the end; nor
"die," as in Legge's version:

Go, stranger, tell the Spartans here we lie,
Who know their precepts and obedient die.

Mr. Stark Young, author of *So Red the Rose*,
calls this epigram the "most perfect poem ever writ-
ten." In his *Memoirs* soon to be published, he speaks
of "its austere and magnificent emotion." And he
says further: "The usual translations with the word
traveller are silly and amount to gutting the poem.
The lively subtlety of the meter is lost—the dead
bones lie there, as they do still, obeying."



Figure 3—University of Mississippi

The Greek couplet was adapted in *Punch* (Septem-
ber 30, 1914), in a poem on "Those Who Died in the
Early Days of the War," as follows:

Not theirs to triumph yet; but, where they stood,
Falling to dye the earth with brave men's blood
For England's sake and duty. Be their name
Sacred among us. Wouldst thou seek to frame
Their fitting epitaph? Then let it be
Simple, as that which marked Thermopylae:
"Tell it in England, thou that passest by,
Here, faithful to their charge, her soldiers lie."

The idea of commemorative tablets with the names
of the dead, such as we see all over the United States,
is not new. It is interesting that the University of
Mississippi has used the Greek. So also has the
University of Pennsylvania, on a stone plaque (see
figure 4) on the walls of the second floor of College
Hall.¹³ Below a list of nineteen names are the words:
"sons of the University who died to uphold the laws
of their country in the war of the great rebellion;"
and there is a translation, influenced by Cicero, of

the Simonides epitaph, which is also given in Greek below, on a bronze plate.

Simonides makes the dead deliver to age after age the never-aging message that the dead have not died —οὐδὲ τεθνᾶσι θανόντες (*Fragmentum* 99 Diehl). In the eleven-word epitaph, we have the true Greek spirit, which, when it does anything in literature or art, does it for all time, as Plutarch says of the Parthenon; a *κτῆμα ἐς αἰεί*, as Thucydides would say.

The latest adaptation is in W. B. Stanford, *Ambiguity in Greek Literature*,¹⁴ in connection with which H. Birkhead says: "four of the simple words are ambiguous because of their very simplicity, and it is reasonable to think that the poet intended the epitaph to be double-edged, a message of blind obedience, but of implicit reproach." C. W. Brodbibb tried to convey the same ambiguity:

Ho! Sir, here lie we in this foreign dust,
Tell Sparta hers the word and ours the trust.

An Epitaph for Americans

What better epitaph could we have for those who

have died in recent years for freedom and America's way of life than "the noblest group of words ever, so far as I know, uttered by simple man concerning his practice, being the final testimony of a great practical nation, whose deed thenceforward became an example of deed to mankind"? And so let us substitute "our land" for W. Rhys Roberts' "England":

Tell it in our land, thou that passest by,
Here faithful to their charge her soldiers lie.

Note, too, the free adaptation by Emily Dickinson:¹⁵

"Go tell it," what a message!
To whom is specified,
Not murmur, not endearment,
But simply we obeyed—
Obeyed a lure, a longing?
Oh, nature, none of this!
"To law," said sweet Thermopylae,
"Convey my dying kiss."

As the writer of the epigram, Simonides, has said (*Fragmentum* 53 Diehl), "the state moulds the individual." The city teaches the man.¹⁶ The ancient Athenians lived in an artistic and intellectual atmosphere and learned from the Parthenon and works of art and literature. They looked to men of experience and wisdom, as we should again. Athens was the school of Hellas, and Hellas is the school of the world. Jebb has said: "The creative mind of ancient Greece was the greatest original force which has

been seen in the world." Isocrates was a professor of rhetoric who was teaching at ninety-eight (not retired at sixty-five!), and he would have continued if "the report of that dishonest victory <at Chaeronea> had not killed the old man eloquent," as Milton says.

Isocrates¹⁷ asserted the supremacy of Athens:

So far has our city, Athens, distanced the rest of mankind in thought and speech that her pupils have become the teachers of the rest of the world, and she has brought it about that the name Hellenes suggests no longer a race but an intelligence, and that the title Hellenes is applied rather to those who share her culture than to those who share a common blood.

These words are carved in Greek over the Carnegie Gennadion Library in Athens today.

As in the words of Simonides, let me close by quoting Byron's *Siege of Corinth*:

Greece is still a watch-word to the earth;
When man would do a deed of worth,
He points to Greece, and turns to tread,
So sanctioned, on the tyrant's head;
He looks to her, and rushes on,
Where life is lost or freedom won.

David Moore Robinson*

University of Mississippi

NOTES

* This article is part of a long annual Phi Beta Kappa address delivered by the author at the University of Alabama, on November 28, 1950.

1 See James A. Cabaniss, *A History of the University of Mississippi* (Oxford, University of Mississippi, 1949), p. 126.
2 (Oxford, The Clarendon Press, 1936); see my detailed review, *Classical Philology* 33 (1938), pp. 210-216.
3 (Basel, 1946), pp. 52-56. In Paul Friedländer and Herbert M. Hoffleit, *Epigrammata: Greek Inscriptions in Verse* (Berkeley and Los Angeles, University of California Press, 1948), the wrapper reads: "The most famous of them will always be the memorial of the three hundred Spartans: 'Tell them in Lacedaemon, passer-by, / That here obedient to their law we lie!'" But in the book itself there is neither Greek nor English text of the epigram; see my review in *The Classical Weekly* 43 (1950), pp. 155-157. Other modern versions include that of Alma Strettell: "O stranger, bring the Spartans word, that here / Obedient thus to their command we lie"; and that of William Stebbing: "Stranger, tell Lacedaemon here we lie / As she bade us. Spartans obey, and die." All these, I think, are at fault in putting "lie" or "die" at the end; the Greek presupposes perpetual obedience.
4 Quoted by Herodotus 7.228, though with no definite attribution to Simonides; by Lycurgus, *Contra Leocratem* 109; by Cicero, *Tusculanae Disputationes* 1.101, about 44 B. C.; by Strabo 9.429; by the *Anthologia Palatina* 7.249, tenth century A. D.; by Suidas, s. v. *Leonidas*; and by various others. Cicero alone, before the time of Christ, though quoting in Latin, ascribes the couplet to Simonides. But in early times the author was often not mentioned, and all knew that Simonides was, as it were, the poet laureate of the Persian wars. Even the two couplets of the famous *Epigram for Marathon*, part of which was found in the American excavations at Athens, were not definitely attributed to Simonides; see James H. Oliver, "The Marathon Epigrams," *American Journal of Philology* 56 (1935), pp. 193-201; id., "The Monument with the Marathon Epigrams," *Hesperia* 5 (1936), pp. 225-234; my review of Bowra as cited *supra* (note 2), p. 211, note 5.
5 See the late W. Rhys Roberts, *Eleven Words of Simonides* (Cambridge, University Press, 1920). This address contains the best analysis I know of the exact meanings of the Greek words; *ἐῆναοι* is not literally "laws" or "commandments," but "words" or "sayings." It is a new formation by Simonides, not used by Homer, Hesiod, or Aeschylus, but by Theognis and Pindar.
6 See also for the original text in Laconian dialect at Thermopylae, from which Herodotus copied, Ulrich von Wilamowitz-Moellendorf, *Sappho and Simonides* (Berlin, 1913), p. 201, note 1; also William C. McDermott, "Simonides, *Fragm.* 92," *The Classical Journal* 40 (1944), pp. 168-170, for an excellent discussion (p. 169) of Cicero's translation by *legibus*. Cicero emphasized



Figure 4—University of Pennsylvania

obedience to law at Rome, and saw that same obedience as the Spartans' greatest virtue; see his *De Re Publica* 1.50, 2.15, 3.16: *Pro Flacco* 63: *De Legibus* 2.38: *Brutus* 40: *De Officiis* 1.76: *De Divinatione* 1.96: *Tusculanae Disputationes*, 2.34, 5.42, 98. 7 (Oxford at the Clarendon Press, 1938), p. 237. 8 *Op. cit.* (note 6), p. 206. 9 See Ruskin, *Modern Painters* (London, Cook and Wedderburn, 1930), volume 5, part 4, pp. 411-412: "And this not for pride—not because the names of their lost ones will be recorded to all time, as of those who held the breach and kept the gates of Europe against the North as the Spartans did against the East; and lay down in the place they had to guard with the like home message. 'Oh, stranger, go and tell the English that we are lying here, having obeyed their words.'" Id., volume 7, part 5, p. 214: "Thus far then of practical persons, once called believers, as set forth in the last word of the noblest group of words ever, so far as I know, uttered by simple man concerning his practice, being the final testimony of the leaders of a great practical nation, whose deed thenceforward became an example of deed to mankind. . . . 'O stranger! (we pray thee), tell the Lacedaemonians that we are lying here, having obeyed their words.'" Id., *Crown of Wild Olives*, volume 18, pp. 429-430: ". . . they must trust their captains;—they are bound for their lives to choose none but those whom they can trust." The original edition included: ". . . and the deed of the Greeks which has become the type of unselfish and noble soldiery to all lands, and to all times, was commemorated, on the tomb of those who gave their lives to do it, in the most pathetic, so far as I know, or can feel, of all human utterances: 'Oh, stranger, go and tell your people that we are lying here, having obeyed their words.'" See also Ruskin, *Elements of English Prosody*, volume 31, pp. 349-350: "two of the loveliest lines of poetry the world possesses." 10 In *The Classical Journal* 40 (1945), p. 295. 11 *Lectures on Greek Poetry* (London, Longmans, Green, and Company, new edition, 1926), p. 137; *Select Epigrams from the Greek Anthology*³ (London, Longmans, Green, and Company, 1911), pp. 150, 361. 12 North, in *Blackwoods Magazine* 34 (1833), p. 970, picked this as "perfect and the best translation of the oldest and best inscription." While his designation as "oldest" is unfortunate, it is most interesting that he made forty-eight translations one sleepless night, in bed, sitting up supported by pillows, like a man about to dictate his last will. He published twelve of them, three Latin versions, three by Hay, one by Hodgson. 13 See Ewing Jordan, *University of Pennsylvania Men Who Served in the Civil War, 1861-1865* (Philadelphia, no date), p. 20. 14 (Oxford, Blackwell, 1939); reviewed in *Journal of Hellenistic Studies* 70 (1950), p. 89. 15 See Mabel L. Todd and Millicent T. Bingham, *Bolts of Melody* (New York, Harper and Brothers, 1945), quoted by George F. Whicher, in "In Emily Dickinson's Garden," *The Atlantic Monthly* (February 1946), p. 66, and by Ralph Marcellino, "Simonides and Emily Dickinson," *The Classical Journal* 42 (1946), p. 140. 16 See Gertrude Smith, *Ἡ πόλις ἀνδρα διδάσκει*, *The Classical Journal* 38 (1943), pp. 260-279. 17 *Panegyricus* 48-50.

The Mental Character of Meno

The *Meno* presents in a short space many of the fundamental doctrines of Plato.¹ But if we leave these aside and center our attention on Meno himself and his reasoning processes, we can see many of the inconsistencies in thinking that Socrates tried to clear up. First, therefore, we shall give an example of Meno's poor reasoning, and then point out two more general errors which are the cause of this defect and other similar blunders.

One of Meno's greatest mistakes is his failure to distinguish between a definition of something and the thing defined. Again and again he forms conjectures and advances opinions which are not to the point, and even erroneous, because they are not based on this fundamental distinction. Many examples are at hand to illustrate this fact. When Socrates asks him to define virtues, he gives, not a definition of virtue, but rather some illustrations of it. He de-

scribes the virtue of a good husband, that of a statesman, that of a housewife, and so forth. His difficulty is that he did not understand that a definition of virtue would have to embrace the common note which runs through all the various virtues. Instead of this, he merely names particular virtues, not knowing any other way in which to define the abstract idea of virtue.²

Catalogue for Definition

A little later, again trying to define virtue, he gives as virtue the various virtues themselves (74A). This last statement has an interesting preparation in the dialogue, and it may help to clarify Meno's difficulty in abstracting a true definition from mere examples:

M. For justice, Socrates, is virtue.

S. Virtue, Meno, or a virtue?

M. What do you mean by that?

S. What I would in any other case. To take roundness, for instance; I should call it a figure, and not figure pure and simple. And I should name it so because there are other figures as well.

M. You would be quite right—just as I say there are other virtues besides justice.

S. What are they? Tell me. In the same way as I can tell you of other figures, if you request me, so do you tell me of other virtues.

M. Well, then, courage, I consider, is a virtue, and temperance, and wisdom, and loftiness of mind; and there are a great many others.

S. Once more, Meno, we are in the same plight: again we have found a number of virtues when we were looking for one, though not in the same way as we did just now; but the one that runs through them all, this we are not able to find.

M. No, for I am not yet able, Socrates, to follow your line of search, and find a single virtue common to all, as one can in other cases.³

Here Meno confesses his inability to get down to the root of the matter and lay his finger on the constitutive notes which are in the abstract notion of virtue after it is drawn from particular virtues. Perhaps to us this seems somewhat elementary and indicates that Meno was really no philosopher at all. But his state of mind was a fair representation of the time. Philosophy was just emerging from the darkness of superstition, and formal and systematic logic, which would clear the way for straight thinking in later days, was only then developing—and indeed, this work was greatly forwarded by Socrates and Plato. We can see the problem facing Socrates in the present instance. Meno thought that he was giving a definition of virtue by naming the various virtues he saw in different people. He had but a cloudy notion, if he had one at all, of the general definition of virtue which would include all the particular virtues. Since he could not abstract the distinctive concept of virtue from various virtues, and thereby failed to arrive at a definition of virtue, he could not meet the problem put to him by Socrates of naming the precise note which made all virtues virtues. At this point, Socrates takes up the discussion and makes definitions of figure and color, to show Meno both how it is done and to serve as a model for a definition of virtue.

When, however, Meno says he does not understand the definitions, Socrates, proceeding in the dialectic manner, finally arrives at a definition which Meno approves.

Having given this particular instance of Meno's inability, let us go on to examine two wider mistakes in thinking from which many errors similar to the one above spring. The first error is a sort of impetuosity of judgment, showing the utter absence of the reflection and meditation which should accompany every mental decision.

Other Errors in Meno

Socrates is speaking:

Now you in your turn must try and fulfill your promise by telling me what virtue is in a general way; and you must stop producing a plural from the singular, as the wags say whenever one breaks something, but leave virtue whole and sound, and tell me what it is. The pattern you have now got from me.

Meno answers:

Well, in my view, Socrates, virtue is, in the poet's words, "to rejoice in things honourable and be able for them," and that, I say, is virtue—to desire what is honourable and be able to procure it (77A-B).

Meno here gives his definition of virtue. The question of whether it is right or wrong we may waive for the moment and consider the motive that prompted him to choose this definition. Is it not an attempt to escape the labor and difficulty of thinking out a definition of his own? He had heard this saying somewhere, and now flies to it, as if the words of eminent poets were of oracular authority. Another fault he commits in taking this statement is that he does not understand it, for if he had thought a bit he would have seen that it is really no definition at all. Socrates proceeds to show him this. Attacking the first part, "to desire what is good," he shows by the Socratic principle *οὐδεὶς ἐκὼν κακός* that, since all men desire what is good, this part is common to everyone. Next, by examination of the latter half, "the ability to procure good," he demonstrates that this must be done with justice. But, since justice is a virtue, Meno has committed the error of defining something by itself, for he has said that virtue is the ability to do an action with a virtue.

His Shallowness of Thought

Meno's quickness to jump to conclusions and to make statements not verified by his own thought, shown in the example above, is perhaps brought out better in some other phases of the dialogue. These examples will also show the shallowness of Meno's thought and demonstrate some of the difficulties experienced by early philosophers, who were formulating logic. The fault of which I speak is that of proceeding to the secondary and subtler questions of any topic without having first settled on the meaning of fundamental words and notions on which to base subsequent investigation. It is really falsely imput-

ing to one's self knowledge that one does not have, for the primary definitions are presumed without being actually known.

Meno commits this error in the very first sentence of the dialogue:

Can you tell me, Socrates, whether virtue can be taught, or is acquired by practice, not teaching? Or if neither by practice nor by learning, whether it comes to mankind by nature or in some other way? (70A)

Socrates, in his reply, says that he cannot answer the question, for, although he is ashamed to admit it, he does not even know what virtue is, much less any of its accompanying notes. And, even more, he has never met anyone who did know what virtue is.

This would have been enough to caution one less reckless, for Socrates had the reputation of being a deep thinker. But Meno, despite the fact that Socrates had said he did not know what virtue is, is not warned of the difficulty of the task. He does not even hesitate to define virtue for Socrates, but says, "There will be no difficulty in telling you" (71E).

"There will be no difficulty in telling you." Yet how Meno was forced to eat his very words a little while later when he complained:

Socrates, I used to be told, before I began to meet you, that yours was just a case of being in doubt yourself and making others doubt also; and so now I find you are merely bewitching me with your spells and incantations, which have reduced me to utter perplexity. And if I am indeed to have my jest, I consider that both in your appearance and in other respects you are extremely like the flat torpedo sea-fish; for it benumbs anyone who approaches and touches it, and something of the sort is what I find you have done to me now. For in truth I feel my soul and tongue quite benumbed, and I am at a loss what answer to give you. And yet on countless occasions I have made abundant speeches on virtue to various people—and very good speeches they were, so I thought—but now I cannot say one word as to what it is (80A-B).

Socrates' relentless examination of Meno's theories finally forced him to despair of finding a definition. It is now that Socrates comes to the rescue, and proposes that they take up the inquiry into the nature of virtue. One would think that Meno had been shocked enough by the torpedo fish and would be ready to follow his lead, but he still clings to his original point:

But still, Socrates, for my part I would like best of all to examine that question I asked first, and hear your view as to whether in pursuing it we are to regard it <virtue> as a thing to be taught, or as a gift of nature to mankind, or as arriving to them in some other way which I should be glad to know (86C).

Meno as Mediocre and Self-centered

This stubborn clinging to his original question is one of the most telling points against the mental character of Meno. It puts him on the plane of the mediocre and self-centered thinker. When he first proposed his question he thought that he possessed an understanding of what virtue itself was, and therefore had plausible grounds for seeking some of its attributes. But Socrates has cut through all

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EDITORIAL

To Each His Own Character

As Cicero proceeds with the discussion of the four cardinal virtues in the first book of his *De Officiis*, he comes to a lengthy treatment of *decorum*, or "propriety," as a phase of temperance. Here he most interestingly speaks (107-109) of the "two characters" with which we have all been naturally endowed—*duabus quasi nos a natura indutos esse personis*. The first of these, he says, we share with all other members of the race, by virtue of our common humanity; the second looks rather to those individual endowments which constitute for each man his particular personality. "For we must act," he continues (110), "in such a manner, that we do nothing opposed to universal nature, but, observing it, follow our individual character; in this way, even though there are other fields better and more impressive, we shall yet govern our own objectives by the rule of our individual capacities."

Some readers may find here a touch of that over-caution which is not foreign to the *De Officiis*, and which fell naturally enough from the pages of the now lost treatise of Panaetius which Cicero was following; for Panaetius, introducer of Middle Stoicism in the Scipionic circle at Rome, came from a Greek society which had long since surrendered an older love for adventurous daring in favor of a more steady and pedestrian existence.

But there is a far more positive approach to Cicero's words here, and one in accord with a familiar, though sometimes surprising, precept of the classical tradition. Cicero's admonition is simply the call to the development of the individual of his distinctive powers and elements, to the realization of his own capacities, whether greater or less,

yet always within the larger bound of those common laws which regulate all mankind. Even dramatic actors, he adds (114), will choose roles congenial to their own powers: "Will then the player understand this fact on the stage, and the wise man not understand it in life? Whatsoever be the achievements, then, for which we are best fitted, in these we must especially strive."

Here, therefore, is no regimentation for the individual imposed from without, no dictatorial counting of heads and telling off to specific tasks without regard for individual preference or capacity. Rather, the individual is himself to make the choice, to consider carefully the distinctive endowments that are his, to ponder the goals he is likely to be able to reach, with full consideration of preference, circumstances, station, and all other concomitants. Even a course of life that seems destined by inherited station must yield to individual character; the son of the elder Africanus (121), prevented by frailty of health from aspiring to the more robust achievements of his distinguished father, was yet not doomed to an inglorious tenor of existence—for he lived a life of distinction, in the practice of those gentler but yet commendable ways that were within his powers.

The full consequences of such teachings as these, of course, carry us very easily to the ideal of self-perfection, of the full realization by the individual of that degree of natural excellence which his talents, his training, his initiative, and his circumstances allow for him. Here we see the invitation to the full development of man's higher and quasi-higher faculties, intellect, will, emotions, imagination. No two human beings will proceed and develop in precisely the same way. *To each his own character* will be guide and director.

To find such concepts latent and even expressed in the classical background of our cultural heritage may surprise those who look upon the ancient societies of Greece and Rome as entirely state-centered and communal. For it is true that to the ordinary Greek and Roman—whatever his views on personal survival in an after-life may have been—the state was the be-all and end-all of normal living; to it he owed his supreme allegiance; for it he suffered and toiled; to the better governing of it he expended the richest fruits of his theorizings and speculations.

Yet simultaneously, in practice and in theory, he exalted the worth of the individual man, pondered on the endless variations in human character and capacity, and prudently sought for all well-disposed men a place and purpose in the wide-flung bounds of human activities. True it is that much was left unexplored, much was distorted by false emphasis and lack of knowledge. But for the basic concept of individual worth, of individual difference and excellence and perfectibility, we may rightly admit a generous debt to the classical tradition.

(Concluded from page 41)

Meno's pretensions and made him admit that he was at a loss to define virtue; more than that, Socrates has offered to help him on a quest into the nature of virtue. The man in search of real knowledge and understanding would have willingly accepted the invitation; the fact that Meno still desires to satisfy his first curiosity, after being shown how wrong he is in his basic notions of virtue, is a sign of his narrowness of vision. Truly, probing into deep-rooted and familiar ideas is wearisome to ordinary minds.

Socrates followed his lead, for as he said in another dialogue, "The questioner must follow the questioned wherever he goes."⁴ But he does not follow him without complaining good-naturedly at being forced to do something contrary to the basic principles of thought:

Had I control over you, Meno, as over myself, we should not have begun considering whether virtue can or cannot be taught until we had first inquired into the main question of what it is. But as you do not so much as attempt to control yourself—you are so fond of your liberty—and both attempt and hold control over me, I will yield to your request—what else am I to do? So it seems we are to consider what sort of thing it is of which we do not yet know what it is! (86D)

And his final remark to Meno is almost an admonition for perversely seeking a side issue:

Then the result of our reasoning, Meno, is found to be that virtue comes to us by a divine dispensation, when it does come. But the certainty of this we shall only know when, before asking in what way virtue comes to mankind, we set about inquiring what virtue is, in and by itself (100B).

And indeed, here we too may leave Meno, too slovenly-minded to follow out the correct way of solving a problem, even after he sees the right method, and relying on what others have said without probing the question for himself. The Menos of ancient Greece were many, but they paved the way for the Platos and Aristotles to whom we are indebted for the present-day clarity of philosophy.⁵

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NOTES

1 See Paul Shorey, *What Plato Said* (Chicago, The University of Chicago Press, 1933), p. 155: "The *Meno* is . . . thought by many critics, ancient and modern, to be the best introduction to the study of Plato. One eminent scholar chooses to fancy that it is the program of the Academy." 2 71A-73A. 3 73E-74B; the translations from the *Meno*, here and throughout, are those of W. R. M. Lamb, *Plato, With an English Translation*, volume 4 (Loeb Classical Library: London, William Heinemann; New York, G. P. Putnam's Sons, 1924). 4 *Euthyphro* 14C. 5 See Shorey, *op. cit.* (note 1, *supra*), p. 159: "In a reformed state the virtue of the multitude, based on right opinion, will be effectively taught and inculcated and drilled into them, and the virtue of the philosophic governors will be knowledge and genuine insight. They will fulfil the prophecy of the *Meno*, and be able to educate their successors." See also A. E. Taylor, *Plato, the Man and His Work* (New York, The Dial Press, 1936), p. 144: "we can see that the main object of the concluding argument in the *Meno* is to distinguish between a higher and a lower kind of goodness. The higher kind is that which the *Republic* calls the goodness of the philosopher, and it is based upon certain and assured personal knowledge of the true scale of goods, and is therefore 'abiding.' The lower kind, which is at best a 'shadow' of true goodness, is based on 'opinions' which are true, but are not knowledge, and therefore not to be counted on as permanent."

The Evolution of Omphale

To the music lover Omphale is a typical charmer plying her spinning wheel as she sings to her love-lorn Heracles. The sculptor and painter of the romantic era present her as a siren lording it over the mighty monarch of muscle, as he fumbles awkwardly with distaff and spindle to please his lady love. But all this is a far cry from the Omphale of the ancient Greeks who, in turn, knew less about her early origin than the archaeologist of today. First let us review the legend as it has been handed down to us.¹

Heracles, having killed Iphitus in a fit of rage, inquired of the Delphic oracle what he should do to expiate his crime, but Apollo was unwilling to give him a reply. Whereupon Heracles made ready to make off with the sacred tripod, thus provoking a struggle with Apollo. At this point Zeus intervened, eventually sending Heracles, under the guidance of Hermes, to queen Omphale of Lydia to serve a period of penance. Once he had entered the queen's service the latter donned the hero's lion skin and cavorted about with his club in her hand, while Heracles was told to devote himself to the undignified task of spinning flax fibres into thread. Later, we are told, he earned the admiration of the queen by a number of exploits in her kingdom, and the two were married. Thereafter, the Lydian monarchs proudly claimed descent from this union.

Classic Representations of Omphale

The classic representation of Omphale in the plastic arts is included in the group of the National Museum in Naples,² a work dating from the early Roman period. Here she stands garbed in the lion skin, glancing up at an effeminate-looking Heracles with the expression of a tantalizing coquette; the latter, in female attire, holds the distaff and spindle like a farmer holding knitting needles. Another statue of this shrew, this time without a head, may be found in Paris;³ the sculptor has modeled the figure very much in the sensuous style of the Aphrodite of Cyrene. The finest portrayal comes down to us in a Pompeian painting⁴ which, because of its coloring, fully deserves to be called the Rubens of antiquity. Omphale, despite her characteristic attire, is a commanding, majestic personage fully aware of her importance in a bacchanalian group composed of an inebriated Heracles, Priapus, Cupids, and members of the queen's court.

Why is this particular subject so conspicuously absent from vase painting when we know from literary references that it was well known in the Athens of Pericles? This is not due, as some authorities maintain, to a religious respect for Heracles, who, after all, was lampooned repeatedly on the comic stage of Athens; rather it seems to reflect the general

belief during the classical period that the social position of women should be inferior. This view is strengthened by the fact that comedy writers made use of the myth only as a biting satire pointed directly at Pericles and Aspasia, an association regarded as scandalous in fifth century Athens;⁵ this single example of its use provides us, then, with the exception which makes our rule. In Hellenistic and Roman times, when the status of women was so different, this legend became as popular in art as the "Merry Wives of Windsor" in the lore of Elizabethan England.

How did this tale happen to play such an important role in a Lydian setting? We now know, thanks to Wilamowitz,⁶ that it was transferred from Malis on the mainland where, Aristotle⁷ tells us, a matriarchy prevailed in ancient times. But when was this transfer made, and why? It was probably effected by a poet at the court of Croesus, King of Lydia till 546 B.C., who was constantly courting the support of the Greek mainland cities; to trace his ancestors back to the popular Greek hero became an added feather in his political cap. How much the Alexandrians and Romans knew about this transfer is hard to say.

Suggested Development of the Story

If we accept this theory (and I see no valid objection to it), we must concede that the roots of the legend go back to the early history of the Greek peninsula, a period we can penetrate only in terms of conjecture and probability; it was no doubt crystallized during the time when the invading Greeks were effecting a compromise in religion with the defending natives. It has already been suggested by one scholar⁸ that Heracles was an old Boeotian divinity with an oracle of his own who therefore quarrelled with Apollo, the new arrival from the north. The resemblance between the *omphalos* in the sanctuary at Delphi and *Omphale* is too striking to escape attention. We know too that many religious names, originally feminine, became masculine under the influence of the invading patriarchal system;⁹ thus *Phoebe* became *Phoebus*, a change which also took place at Delphi. Are we stretching the limits of conjecture too far if we suppose that *Omphale* was the name of an old, pre-Greek earth divinity, probably at Delphi, that Heracles was her male consort in a subordinate role, and that the Greek, coming on the scene at a later date, considered such an association ridiculous, if not degrading?

One feature of the myth which has served to keep its two figures together throughout its history is the exchange of garments; this is a venerable custom which presumably reaches back into neolithic times. Its original purpose was apotropaic, an attempt to frighten away evil demons from the undertakings of man. Such a custom survived into historical times on the island of Cos.¹⁰ Such is the story of the

chameleon figure of *Omphale*, passing from superstition to religion, from religion to politics, from politics to the comic stage, and then into modern romance.

Elmer G. Suhr

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NOTES

- 1 Apollodorus 2.6.3; Diodorus 4.31; Ovid, *Heroides* 9.101-118. Interesting also are the comments of Lucian, *De Historia Scribenda* 10; *Dialogi Deorum* 13.2; Plutarch, *Quaestiones Graecae* 45; Ovid, *Fasti* 2.305-359; Tertullian, *De Pallio* 4.2 No. 299/6406. 3 *Revue de l'art ancienne et moderne* 32 (1912), pp. 5-22. 4 Herrmann-Bruckmann, *Denkmäler der Malerei des Altertums*, volume 7, colored print 3. 5 Plutarch, *Pericles* 24, mentions Eupolis and Cratinus as comedy writers who dealt with the Heracles-Omphale episode to satirize the influence brought to bear on Pericles by Aspasia. See also F. Cauer, *Rheinisches Museum* 46 (1891), pp. 244-249. 6 Herakles, volume 1, pp. 313-318. 7 *Μηλίων πολιτεία* (*Fragmenta Historicorum Graecorum* 2.150, no. 143). 8 H. W. Parke, *A History of the Delphic Oracle* (Oxford, 1939), p. 349. 9 See Usener, *Götternamen*, pp. 34-38. 10 de Ridder, *Bulletin de correspondance Hellénique* 20 (1896), pp. 401-402, and *Revue archéologique* 36 (1900), pp. 99-114.

Experience with Ecclesiastical Latin

The following paragraphs are excerpted from a report by the department of classical languages to the Dean of the Notre Dame Junior College.

The course in Ecclesiastical Latin is an attempt to respond to the Holy Father's appeal made in the *Mediator Dei* to encourage the faithful to lead a liturgical life. The ideas contained in this encyclical, written more than ten years ago, form an essential portion of the aims of this course, namely, that the study of the hymns and sequences "nourish the spiritual life in Christ's faithful . . . dispose them to take part in sacred functions with richer fruits, and avoid the danger that the liturgical prayers should be reduced to an empty ritualism."

The content of the course is confined to the hymns and sequences, the first eight weeks being devoted to the study of the hymns most frequently used in the liturgy, and the last eight weeks to the study of the sequences.

The aim of the course is directed toward appreciation, which is sought by the following means:

1. A discussion of authorship, historical background, meter, theme, occasions of use, and the like. The instructor's remarks are supplemented by students' oral reports on articles from *The Catholic Encyclopedia*, *American Ecclesiastical Review*, and works on hymnology other than the text.
2. Translation, with emphasis on the aptness and expressiveness of words or phrases, rather than on grammatical or syntactical points.
3. Reading and discussion of translations in English, especially the one found in the student's missal.

The necessity for the background material is obvious. The translation of the hymn gives the key to the beneficial effects because it forces the attention of the student to fix itself on the content of the hymn. It is true that reading the English version is helpful, but it is definitely less impressive than digging out the meaning for one's self. Cogitation, or meditation, on possibilities and variabilities of meanings is produced most effectively in this way.

The comparison and contrast of several English translations focuses the attention on variations of interpretations, the occasional losses of complete ideas, the questionable subordination of others, the vagueness and verbosity met in even the best translations.

The enthusiastic response of the students is the most cogent argument for the effectiveness of the course. They find that their participation in the Holy Mass and in the Vesper Service becomes much more fruitful to them because it is much more intelligible. They realize in themselves the words of Pope Pius X: "The active participation in the holy mysteries and in the public and solemn prayers is the first and indispensable source of the true Christian spirit." The students in the Ecclesiastical Latin class find themselves the envy of their companions, especially the music students, who feel that by this course they would benefit much in teaching their classes in Church singing.

Sister M. Renelle Ojeman, S.S.N.D.

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In the history of the world's literature Ovid plays an important part. He did a great deal for the "minor mythology" of romance and local legend. He made it accessible. The Alexandrians had been brief and laborious in diction, often deliberately obscure. Ovid retold their stories in language which stands at the opposite pole of literary quality—language which is simple, lucid, and diffuse, free from tortuous construction or recondite allusion. Hence it was from Ovid that the Middle Ages and the Renaissance drew their knowledge of the old classical romances.—W. R. Hardie.

When we listen to the *Eroica Symphony*, and remember that that masterwork of music was produced by the genius of Beethoven, brooding over the thoughts of Achilles in the *Iliad*, and of Napoleon on the battle-fields of Lombardy, we may feel how abyss cries to abyss, and how all forms of human majesty meet and sustain each other.—Symonds.

Plautus is as ready as Cicero to apply to Rome the Frenchman's aphorism about Paris: "On ne vit qu'à Paris, et l'on végète ailleurs."—R. Y. Tyrrell.

The gentlemanliness of Horace's style is of one to the manner born. He often reminds us of Addison, and still oftener of Thackeray, especially when he laughs at himself, and holds up his own follies and weaknesses to ridicule in a way which disarms hostile criticism, and blunts the shaft even of malignity.—R. Y. Tyrrell.

Breviora et Petita

An Index Locorum to Denniston

A group of graduate students at the University of California, Berkeley, is engaged in preparing an *Index Locorum* to Denniston's *Greek Particles*. In order that there may be no duplication of this undertaking, it is requested that information on any other activity devoted to this same end be communicated to the undersigned.

W. C. Helmbold

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Bunin, Admirer of Homer

The Russian writer Ivan Alexeyevich Bunin, Nobel prize winner in literature for 1933, like most of the other outstanding Russian writers, was an admirer of the classics. An incident reported by him in his work, *Zhizn Arsyenyeva*, indicates his enthusiasm for Homer. When he was a student in the *gymnasium*, he explains, he was almost expelled on one occasion. As some obscure features of Greek grammar were being explained at the board, the director of the institution slipped into the room and caught him in forbidden pursuits. He was engaged in re-reading his favorite passage from the *Odyssey*—the passage in which Nausicaa takes the family laundry to the sea to wash it.

Chauncey Edgar Finch

Saint Louis University

Comprehensive Review of Oxford Classical Dictionary

A double number (32 pages) devoted to a review of the *Oxford Classical Dictionary*, by Arthur Stanley Pease (Latin articles) and Sterling Dow (Introduction and Greek), is announced by *The Classical Weekly* for publication on April 9. The review is planned to be used. A full table of contents will enable the reader to find titles, authors' names, and criticism of the notable articles in any field. In the introduction, the 103 longer articles, which comprise many distinguished essays, are listed together. All previous classical dictionaries are considered, as well as the planning and personnel of the *OCD*. The Introduction also includes a critical assessment of the state of the various classical disciplines at the mid-century. The review is itself one of the longest ever submitted (99 typed pages), and the extra expense of the double number necessary to publish it has been met by a subvention from the Bollingen Foundation. A limited number of extra copies will be available for those who send twenty-five cents in stamps to Professor Harry L. Levy, Editor of *The Classical Weekly*, Hunter College, 2900 Goulden Avenue, Bronx 63, New York.

Sterling Dow

Harvard University

Eta Sigma Phi Contests

Three prize contests are being announced this year by Eta Sigma Phi, national undergraduate honorary classical fraternity. They are the *Sixth Annual Essay Contest*, on "Democratic Ideals in Pericles' Funeral Oration (Thucydides 2.34-46)," with a limit of 2,250 words; *Second Special Greek Translation Contest*, set for March 15, 1951; *Satterfield Latin Version Contest*, looking to a literary rendition of a passage of Latin verse to be supplied on request. Information as to eligibility and procedure may be had from the Executive Secretary of the Fraternity, at Saint Louis University.

William Charles Korfmacher

Saint Louis University

Pushkin's Opinion of Tiberius

Many a person beset with difficulties of one sort or another has been able to secure a measure of solace by finding his own sorrows mirrored in the rich experience of the ancients. A letter by the Russian poet, Pushkin, to Baron Antony Delvig, dated June 23, 1825, provides an interesting example. At the time Pushkin, who had been exiled from the capital, was in need of medical services unavailable in Mikhailovskoe, the small town in which he was forced to reside. He had addressed a communication to the Tsar, explaining his medical needs and seeking permission to withdraw to some European city, but his mother, through whom the communication had been submitted, had substituted another letter which he regarded as much less suitable. At the same time his brother had disappointed him by failing to provide the financial assistance he was expecting. Feeling that he had been betrayed by both his mother and his brother, Pushkin wrote a letter to Delvig, in which, after explaining his difficulties, he remarked:

On an accusation brought by his own son, a certain Vibius Serenus was sentenced by the Roman Senate to exile on some unpopulated island. Tiberius opposed this decision, claiming that a person who had been granted life should not be deprived of the means of sustaining life < Tacitus, *Annales* 4. 28-30 >. Words worthy of a brilliant and humane mind! The more I read Tacitus, the more I become reconciled to Tiberius. He was one of the greatest statesmen of antiquity.

Saint Louis University Chauncey Edgar Finch

Vergil's Musing Tityrus

On more than one occasion in Vergil's *Ecloga* 1, it seems to me, certain answers of Tityrus show less direct connection with the words of Meliboeus which precede than one might ordinarily expect. At line 19, to Meliboeus' question who was the "god" mentioned by Tityrus, the latter embarks on a description of his feelings at having visited Rome, the big city.¹ At line 40 Tityrus may well be speaking as if he had not heard Meliboeus' pleasant bantering; at least he shows no appreciation of it. At line 59, after Meliboeus has remarked on Tityrus' good fortune, the

latter continues as though never interrupted to say that he shall never forget the countenance of the "god."²

In this fashion Vergil, I suggest, seeks not merely to create the illusion of actual conversation in the rustic manner (as some suggest regarding line 19 only),³ but to convey a picture of an abstracted Tityrus' absorption with his new-found liberty, and with his impressions of his visit to Rome. Musing aloud, he barely hears at these points—if he hears at all—what Meliboeus says. The "strange answers" are scattered somewhat throughout the poem. Before, between, and after, Tityrus manages to concentrate on Meliboeus' words, but it is difficult work.⁴

Leo Max Kaiser

NOTES

- 1 Only some twenty-five lines later does he explain the *deus*.
- 2 John Conington, *P. Vergili Maronis Opera* (London, Whitaker and Company, 1872), vol. 1, p. 26, regards Meliboeus' words as a kind of parenthesis.
- 3 Conington, *op. cit.*, p. 22, followed more recently by Frederick DeVeau, *The Bucolics of Vergil* (New York, Oxford University Press, 1935), p. 108.
- 4 Meliboeus, thus ignored, becomes a rather more pathetic figure. The temptation is attractive to regard Meliboeus as Vergil himself before he regained his farm.

Latin Grammars for the Burning

In his article, "Books for the Burning," (*Transactions and Proceedings of the American Philological Association* 67, pp. 114-125), Clarence A. Forbes, after discussing a number of instances of the deliberate burning of books in antiquity, restrains classicists from excessive indignation at such acts by inquiring whether they themselves might not, if given the opportunity, indulge in the burning of some of the current attacks on the classics. The Russian satirist N. Tschedrin (1826-1889), who used the pen name M. E. Saltykov, includes in his novel entitled *Contemporary Idylls* an episode which closely approximates the situation envisaged by Forbes (*Complete Collection of the Works of M. E. Saltykov*, Saint Petersburg, Publishing House of A. F. Marks, no date, vol. 11, pp. 66-67). The following is an English translation of the episode.

Darya Semenovna was the widow of a Latin teacher who, unfortunately, had confused the gerund with the supine, and, for that reason, at the direction of his superiors, had been hauled into court. But, since he had died before he had been able to clear himself of the charge, the misfortune which had pursued him had rebounded against his widow: she had been denied a pension. Left without any means of support, Darya Semenovna had hoped she would be able to sell a Latin grammar published by her husband, countless copies of which decorated the walls of her quarters. But alas! Even in this matter fortune refused to favor her. The court decision, which was not long in coming, was worded as follows: "Although the teacher Kubarev ought to be exiled to regions not too remote for having spread in the minds of the youth false information about gerunds and supines and likewise for having shaken the very foundations of Latin grammar, inasmuch as he died while his case was still in court, the action against his person is to be discontinued, but the Latin grammar composed by him is to be burned in the presence of the Latin teachers of both capitals." The poor widow grieved for a long time. She consulted with good people—and suddenly found herself. She opened a school for girls, but, naturally, without ancient languages.

Saint Louis University

Chauncey Edgar Finch

Book Reviews

R. G. Bury, *Sextus Empiricus*, volume 4: *Against the Professors*, With an English Translation (Loeb Classical Library) Cambridge, Harvard University Press, 1949. Pp. viii, 409, 10. \$3.00.

The writings of Sextus Empiricus (circa A. D. 200), in the words of the *Oxford Classical Dictionary*, are "the only complete description of ancient scepticism." The first three volumes of the Loeb edition of Sextus contain his more general attacks on the ancient dogmatic philosophers (Pre-Socratics, Stoics, and so on), and the fourth volume contains his criticisms of six special groups: grammarians, rhetoricians, geometers, arithmeticians, astrologers, and musicians.

The attack on the grammarians is by far the longest, and it is of the greatest importance as a source of information about ancient theories of grammar. Sextus discusses in detail the aims and the methods of the grammarians, with special emphasis on the controversy between those who judge grammatical correctness by means of fixed rules, and those who refer everything to usage. Sextus is entirely on the side of the latter.

The attack on the rhetoricians goes back to Plato for some of its arguments. The main points are that rhetoric is harmful, and that the man who has had rhetorical training is often no more successful as a public speaker than one who has not had such training. The geometers and arithmeticians are mostly confronted with logical difficulties, for example, the difficulty of supposing that a line is made up of unextended points. The discussion of astrology contains a remarkably clear statement of the procedure used in predicting by means of a "horoscope." Needless to say, Sextus rejects astrology as an utterly false and worthless art. The principal criticism of music is that it lacks usefulness—a criticism that becomes understandable when one recalls the exaggerated claims made for music by some of the ancient philosophers.

Bury's text of this fourth volume of Sextus is based on Bekker's edition of 1842. Many conjectural emendations have been introduced, but no attempt has been made to reexamine the manuscripts (unfortunately Bekker failed to use the best ones), and at many points the emendations printed in the text are not acknowledged in the critical notes. The translation is, so far as I know, the first English translation of these works ever to be published. It is correct and clear, though a much larger number of explanatory notes would have been of great help in understanding Sextus's many allusions to little known aspects of ancient literature, science, and art.

Phillip DeLacy

Washington University

Norman W. and Norman J. DeWitt, *Demosthenes*, volume 7: *Funeral Speech, Erotic Essay, LX, LXI; Exordia and Letters*, With an English Translation (Loeb Classical Library). Cambridge, Harvard University Press, 1949. Pp. xii, 388, 10. \$3.00.

This seventh volume in the Loeb series of Demosthenes comprises, in addition to the *Exordia* and the *Letters*, two epideictic pieces, the *Funeral Speech* and the *Erotic Essay*. The *Funeral Speech* follows the conventional line of thought of Athenian funeral orations, among which that of Pericles recorded by Thucydides (2. 35-46) is probably the best known and the most eloquent. Demosthenes may have delivered the present piece as a eulogy over those who fell at Chaeronea in 338 B. C. The *Erotic Essay*, a speech or essay expressing admiration for the youth Epicrates, is written in the style of similar works by Plato, Xenophon, and, some centuries later, Plutarch. Both works contain a number of passages which are still apposite and timely, particularly in the discussion of forms of government in the *Funeral Speech* and in the exhortations to the study of philosophy in the *Erotic Essay*.

The fifty-six *Exordia* form a collection of opening paragraphs for speeches and are, therefore, closely related to Demosthenes' public orations, as are also five of the six *Letters*. Some of the *Exordia* are the same as, or similar to, the beginnings of extant orations of Demosthenes. This fact, combined with the close relationship of the subject matter, is a strong argument in favor of his authorship. He apparently kept a collection of these at hand in the accepted practice of orators of the day. Of the *Letters* the first four and the sixth, written presumably during Demosthenes' exile, are addressed to the Council and the Assembly of the Athenians; the fifth is addressed to Heracleodorus, otherwise unidentified. The authenticity of all these compositions has been questioned, although Blass was inclined to accept as genuine the *Exordia* and a few of the *Letters*.

The Greek text follows, for the most part, that of Blass; the critical apparatus records a few of the more important deviations. The Messrs. DeWitt offer a readable translation with adequate introductions and footnotes but marred at frequent intervals by exceedingly long periods. A few minor errors, inconsistencies, and misprints will cause the reader no difficulty; the reference to Blass's discussion of the *Erotic Essay* (p. 41) should be changed from volume "vii" to "iii." The long sentence of *Exordium* 49. 2 will be somewhat clarified if one corrects "so that of the measures" to "so that if the measures, etc."

The volume is completed by a General Index to all seven volumes of Demosthenes in the Loeb series. Readers who have Volumes 1, 2, and 3 of the *Private Orations* should note that they correspond to Arabic

numerals 4, 5, and 6, respectively, in the Index references.

Washington University

Frank Givens Pickel

Two Texts: (1) W. F. Jackson Knight, *Vergil: Selections from the Eclogues, Georgics and Aeneid*. London, George Allen and Unwin, Ltd., 1949, pp. 112. \$0.80. (2) R. G. Austin, *Quintiliani Institutionis Oratoriae Liber XII*. Oxford, at the Clarendon Press, 1948, pp. xlvii, 246. \$3.75.

The first of these two English editions belongs to *The Roman World Series*, under the general editorship of Mr. F. Kinchin Smith, which at its inauguration envisioned "handy books, which would not be so discouraging to look at as some schoolbooks, and which would each give a reasonably fair impression of an interesting Roman writer" (p. 5). Included in the present text, after Foreword and Introduction, are the selections: *Eclogae*, lines from the first, fourth, and ninth; *Georgica*, lines from each of the four books; *Aeneis*, lines from each of the twelve books; interpretative notes are at the bottoms of the pages; there are a concluding Vocabulary, and four well chosen illustrations. Especially interesting is the author's emphasis on metrical reading (pp. 17-20); the Latin lines in the first two selections from the *Eclogae* are printed with accent marks to indicate the long syllables under the ictus. Though slight in compass, and with selections regrettably but unavoidably short, the text will serve most adequately for the quick taste of Vergil for which it seems intended.

Mr. R. G. Austin's annotated edition of Quintilian's twelfth book makes available for private and school use the concluding portion of Quintilian's great treatise, where, in accord with the accepted usages of an eisagogic study, he portrays the ideal orator. The text used is, with variations, that of Radermacher in the Teubner series. Following the Preface, there are Introduction, Conspectus of Variant Readings, Bibliography, Text, Commentary, Additional Notes, and Indexes. Typography throughout is careful and well chosen. Important as Quintilian is in the history of rhetoric, it is remarkable that so little attention is paid to him in the normal reading comprised in classical courses in the schools, and that annotated editions of separate books of the *Institutio Oratoria* are something of a rarity. The present volume is therefore the more welcome.

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